



International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2017; 3(5): 99-102

© 2017 IJSR

www.anantaajournal.com

Received: 14-07-2017

Accepted: 15-08-2017

Dr. PK Rejimon

Pancharathna Nilayam, Kseb
Quarters, Moolamattom – PO,
Idukki District, Kerala, India

Contemporary Indian philosophers views on art and music

Dr. PK Rejimon

Abstract

Art is one of the cultural activities of man through which he reaches his ideas, values, feelings, aspirations and reactions to life. The generic purpose of art is to provide aesthetic experience and enjoyment to the recipient. Art give outlet to the artist himself to reveal and express his innermost aspirations, feelings, sentiments and also the impressions of life. Aesthetics, the branch of philosophy devoted to conceptual and theoretical enquiry into art. Philosophy of art is concerned with the nature of art and the concepts in terms of which individual work of art interpreted and evaluated. It deals with most of the general principles of aesthetic cognition of the world through any human activity. In India, philosophy of art is designated as *saundaryasastra*, which is evolved with an emphasis on inducing special spiritual or philosophical states in the audience or with representing them symbolically. It deals with most of the general principles of aesthetic cognition of the world through any human activity. The rich tradition of Indian aesthetics can be traced back to the second century BC with Bharata's *Natyasastra*, the foundation text on *Saundaryasastra*. Indian aesthetics is evolved with an emphasis on inducing special spiritual or philosophical states in the audience.

Keywords: Aesthetics, Indian art, Philosophy of art, Indian music, Philosophy of music, Emotion

Introduction

The philosophical support of art is traditional. It represents the complete fusions and synthesis of the consciousness for art and beauty that had been expressed in the very beginning of philosophy and it is continuous to the present day in different forms. Aesthetics is the branch of philosophy devoted to conceptual and theoretical enquiry into art. The recognition of aesthetics as a separate branch of philosophy coincided with the development of philosophy of art. The tradition of Indian art has five thousand years of long history. The tradition of Indian art is older than the Greek tradition. The Indus valley civilization brought light to these excavations which provided enough ground to believe that the people who lived there were expert in the techniques of construction of houses and other urban structures. Besides this, the artisans have given evidence of their skill in making things like the icons of deities, the sculpture of dancing girls, the bangles and other decorative articles. Indian view of aesthetics is designated basically there is no branch of Indian philosophy which is developed under the nomenclature of *Saundaryasastra*. The aesthetic sense of *Vedic* man is expressed in his appreciation of beauty and harmony in nature, which also is a sort of understanding nature as a systematic and bound by uniformities which was termed as *rita*, and the source of religious feelings. Philosophers as to whether aesthetics is an independent science or a distinct branch of philosophy dealing with certain issues related to art. This gives rise to different definitions and approaches to aesthetics. Art thus is a human activity with a variety of functions including creating objects of beauty. Art is the creation of the soul and to understand that creation; one must develop deep into the soul, when it will be understood that it is the reaction of the soul to the beautiful objects of nature around life. This display of feeling is called art. The origin of Indian art is also in the same spiritual aspiration which has been responsible for music, poetry, architecture etc.

Correspondence

Dr. PK Rejimon

Pancharathna Nilayam, Kseb
Quarters, Moolamattom – PO,
Idukki District, Kerala, India

Bharatha's Indian theories of art

The most important sources of literature on the art of dancing are *Natyasastra*. The purpose of dance according to this treatise is to impact grace and beauty through the rhythmic movements of the body, and the *Natyasastra* provides minute details of the various single postures. According to Bharatha: - *Yato hasta tato Netra, Yato netra tato Chitta Yato chitta tato Bhava, Yato bhava tato Rasa*. Though this is given in the description of dance and equally applicable to all form of arts. Here *hasta*, means to be different from person to person, whatever being the medium of expression. The artist has to concentrate on his mind also. Then only will be able to express the *bhava* emotion. The dance has pure rhythmic movements known as *nrith*, to illustrate the technique of dances; combined with facial expression (*abhinaya*). *Abhinaya* has an unlimited range of interpretation through employing the technique of *sancharis*. A dancer can render *abhinaya* even while seated without any body movement except for the hand and face. No dance in any other part of the world has given so much thought to bodily gestures in depicting expression as Indian *nritya*. The theory of *rasa* clearly distinguishes between real life experiences of emotion and the experience that arises in act. *Rasa* is one of the key concepts of indigenous aesthetic system of India along with other concepts such as *dvani* (implied meaning), *alankara* (rhetoric figure of speech), *vakrothi* (evocation, insinuation, sarcasm), and *auchitya* (congruity). It helps to constitute a comprehensive philosophy of art and it is called *astapatati* or school of Indian aesthetics. There are eight schools of aesthetics based on the question of what makes the work of art more aesthetic they are (i) *rasa*, (ii) *aucitya*, (iii) *alankara*, (iv) *guna*, (v) *riti*, (vi) *dhvani*, (vii) *vakrothi*, and (viii) *anumana*. When a fact which has been idealized and transformed into an image is suggested it is called *alankara dvani*. An emotion can only be and not be described. When a transitory emotion is suggested, the suggested sense is called *bhava dvani*. When permanent emotion (*sthayibhava*) is suggested the suggested sense is *rasa dvani* because the *sthayibhava* culminates in *rasa*. *Dvani* has a place not only in poetry but in other fine arts as well. According to *anumana* school of *rasa* occurs from *anumana*. Bharatha says there is no *natya* or performance without *rasa* and mentioned eight *rasas* on the basis of the eight *sthayibhavas*. They are: *sringara* (erotic, effulgent), *hasya* (humorous, happy), *karuna* (compassionate, pitiful), *raudra* (angry, inflamed), *vira* (heroic, energetic), *bhayanaka* (terrifying, fearful), *bibhalsa* (disgusting, odious), and *albhuda* (enchancing, wondrous) *santa* and *bhakthi* are added to Bharatha's list of *rasa* by the later writers. *Santa* comes from serenity of spiritual peace and *bhakthi* comes from devotion to God. Each *rasa* has a corresponding dominant or subtle mental state, or *sthayibhava*, which helps produce *rati* (love), *hasya* (mirth), *soka* (sorrow), *krodha* (anger), *utsaha* (enthusiasm), *bhaya* (fear), *jugupsa* (disgust), and *vismaya* (wonder) respectively. These eight *rasas*, according to Bharatha, actually fall into two groups of four each. *Sringara*, *hasya*, *vira* and *albhuda* on the one hand, *karuna*, *raudra*, *bhayanaka* and *bibhalsa* on the other hand.

Rabindranath Tagore- Creative theory of art

Rabindranath Tagore has a privileged position in the discussions on art because he himself is a poet, a painter and a musician, three-in-one. But being true to the Indian way of life, to the fundamental genesis of Indian philosophy, he has spoken empathetically and of course correctly, about the role of spirit in artistic creations. According to Tagore the intrinsic principle which an artist has to follow, rather unknowingly, can be

analyzed into three elements. (i) The element of personality: Every artist, as a creator, has something in him, some inner vision which demands expression through any medium. (ii) The element of style: Every artist, as a son of his time, is impelled to express the spirit of the age designed by the specific socio cultural orientation of the particular period to which he belongs. (iii) The essence of art: Every artist, as a servant of art and master of his unique vision, has to uphold the cause of art which lives a permanent stamp in all ages and among all nationalities. Rabindranath Tagore's inspiration for art comes from his unifying vision of life, which sees the expression of the infinite in the finite world. Tagore holds that art should reveal the truth about mankind, and this truth lies in what man aspires to be, not in what man at the moment actually is. Man will overcome in time his lower passions; pass them for his nobler ones. According to Tagore, Indian art builds for its abode a paradise where only those impulses and feelings are needed that have transcended the earth's mortality. It is normally, accepted that the great art is an unconscious creation. The mind feels pure delight when it comes into intimate contact with existence and then it realizes itself achieves its fulfillment in creativeness. Every work of art is a spontaneous creation, and for this reason it is always occasional. Art is not meant for creation of beauty, but beauty is always present in a work of art because it grows out of proportion, harmony and depth. Nature produces a vibration in the will of man, and not merely in his cognition, which transforms into a spiritual contemplation and resultant enjoyment, and what emerges is a work of art.

Sri Aurobindo's - Evolutionary theory of art

Sri Aurobindo aesthetics is integral to his philosophy of life and consciousness. Aesthetics for him is not, a source of mere sensuous pleasure; rather it definitely plays a role in man's evolution as spiritual consciousness. Aesthetic sensibility and appreciation provide wings where by the human spirit soars into the cloudless sky of freedom. Aurobindo multidimensional natures of art covers a whole range of purposes, from the lowest, that of bringing harmony into life. The aesthetic evolution of humanity Aurobindo refers to necessary prerequisite to the ultimate spiritual ascent. Aurobindo relates art to the human functions of contemplation, creation and imagination which as he puts, are the centers that see the truth. Art to spirituality is a thrust that may be traced to the Indian philosophy of art and tradition in which the key term *rasa* that stands for aesthetic experience of ultimate reality (*Brahmanubhuti*). Aurobindo approach is that, he talks of art as an integral part of human life and artistic self expression perfecting the aesthetic evolution of humanity. This view of art has two important implications: (i) The Indian conception of art is not mere imitation or copy of nature. (ii) Nor it is so abstract as to be totally away from our familiar world or nature. Beauty is idealized by drawing from natural elements that are then reconstituted by the imagination to form what is flawless or perfect and yet relatable to the familiar. The Indian concept of beauty and art must be related to the Indian philosophy of art life and world. Sri Aurobindo makes in this regard is our traditional Indian art has comes in for much criticism by the west. Critique is because the strong spiritual sense rather than only sensuous pleasure that our works of art exudes is often missed or not understood. Indian art is in fact identical in its spiritual aim and principle with the rest of Indian culture.

Thyagaraja Swami- Profound philosophy of music

The great composer Thyagaraja Swami, called the *Carnatic* music composer wrote many songs much more than any other,

containing messages about spirituality and devotion to the Gods. The trinities play a huge part in Indian philosophy, people believe that their songs help ordinary person to achieve a higher level in their philosophy, beliefs and path to salvation. What distinguishes in trinity from other composers is not only the number of compositions they composed but the messages that their songs, contained. Saint Thyagaraja in particular, showed us that *Nadopasana*, or his practice of music is the paths towards *moksha* or liberation. Therefore, his contribution of the music to Indian philosophy and spirituality is unparalleled. Thyagaraja was born in a society which had fanatic divisions; a society which made rituals an end in itself. Thyagaraja dedicated his life to composing devotional hymn, he is regarded nothing less than a saint who preached philosophy through music. His songs are eternal melodious that inspire devotion in the hearts of many. His music pieces give a deeper and philosophical meaning of our existence on earth. Thyagaraja to awaken his people interpreted the *srutis* and *puranas* and high lightened to the people that the moral and ethical content of religious practices are more important than the rituals that the human mind is an all powerful tool and we humans. Thyagaraja used his compositions to energize our inner spiritual forces or *Nadopasana* to attain *moksa* or salvation in his life. He has chosen the path of *sangeetha* or divine music to commune with the Lord of his heart every movement of his conscious existence. He had beyond the tyrannical hold of the dualistic experiences of life. Thyagaraja passionate yearning for the realization of the truth was so deep and intense that it unraveled the hidden sublime poet, composer and the brilliant genius of entralling music in him. He poured out his heart of pure love in divine ecstasy singing soul-stirring songs which not only glorified the personal and impersonal aspects of the God head but also carried the content of divine ministration to the world of spiritual aspirants. Indeed, through *sangeetha* he urged in to acquire the wisdom of perceive *brahman*, the intelligence to analyze and experience him, the diligence to seek him; and the patience to wand for enlightenment of *nada*. No other composer has in such a simple and appealing ways taught music as an art, science, philosophy and ultimately, a means to salvation.

Abhinavagupta- Philosophical theory of music

Abhinavagupta is not only the greatest exponent of Kashmir *saiva* school of philosophy, but he is also the most outstanding aesthetician. He proposes three different models of art experience viz. *Rupaka* or dance, *kavya* or poetry, and *sangeetha* or music. The first is proposed in his *abhinavabharati*, commentary on Bharatha *Natyasastra* and is based on the *rasa-sutra* propounded there in. The second is given in his *dhvanyalokalocana*, commentary on Ananthavardhana's *dhvanyaloka* and is based on the theory of *dvani* (suggestiveness) expounded by the latter. The third is found in *thantra loka* (third *ahnika*) and is based on the metaphysical theory of re-cognition (*Pratyabhinjna*). The first two theories are aesthetic while the third is metaphysical. He established the theory on three fundamental postulates of monistic *saiva* metaphysics: First, according to the *saiva* theory of reflection (*bimba-pratibimbavada*) the universe is related to the ultimate as the image to the object in a mirror (*vivarta*). Second, the ultimate is unity in multiplicity: it is the union of *prakasa* (*siva*, light of foundational consciousness) with *vimarsa* (*sakti*, freedom or *svatantrya*). Abhinavagupta derives the aesthetic dimension of the musical experience from the theory of reflection: *Paramatman*, the ultimate is the inseparable union of *Prakasa* (light of foundational

consciousness) and *vimarsa* (freedom); it is dynamic and manifests the universe from within. Abhinavagupta conciliates this by pointing out that objects are painful or pleasant only when they are related to the individual personality of the percipient. But if the relation is aesthetic, the percipient becomes freed from all personal parameters. *Nada* is metaphysically described as the first movement of *sivasakti* towards manifestation. According to the *saiva* doctrine, the musical notes and their extension are gross *pasyanti*. *Nadabrahman* is the root cause of *sruti*, *svara*, *alankara* and *varna*. Abhinavagupta derives instrumental musical sounds from *sukshma madhyama vak*, and the word content from gross *vaikhari*. He justifies such derivations basing them on *saivagama* saying that the relationship between instrumental sounds and their origin is both clear and unclear and so may be assigned to the *madhyama vak*. However, their *prakasa* aspect belongs to the transcendental *madhyama* as *ichasakti* and to the transcendental *pasyanti* in the case of vocal music.

Rabindra Sangeeth-Philosophical approach

Rabindranath Tagore introduced to Indian music, a new note which till then was completely unknown. The essentiality and the individual structure of feeling and melody in song were recognizing for the first time in Indian music which thus received from the hands of Tagore. His songs gave expression to the moods of the following moments of life. The abstract impersonal morning *raga* '*Bhairavi*' was now individualized in many mornings, a spring morning, summer morning of the rainy season, an autumnal morning drooping with sorrow, a morning sparkling with joy, a morning soft and warm with love and a morning tremulous with the pain of separation from the loved one. All these mornings and many more took melodic forms in Tagore's songs. Songs became concrete and individual without losing in the least their universality. Tagore songs introduced this personal, lyrical, main stream into the placid, limitless vastness of abstract classical music. Music was rescued from the status of an impersonal exercise and transmuted into an expression of a purely personal emotion. Tagore achieved a fine blend between the lyric and the melody in order to achieve this consummation the model forms where coalesced, blended and synthesized. The essential and the individual structure of feeling and melody in songs was recognized for the first time in Indian music which thus received from the hands of Tagore, the supreme gift at freedom, a freedom from the prison house of impersonal abstraction and became humanized. This is the contribution of Tagore to Indian music. His songs introduced yet another element in the development of Indian music. The classical Indian court music was a supreme example of miscellaneous. They are typically classical in form while Tagore's earliest compositions embraced a wide range of emotions; they were nevertheless circumscribed within the model precincts of classical music.

Conclusion

The evaluation and analysis of philosophy of art, made by this chapter reveals the fact that tradition of Indian art has five thousand years long history and it is older than the Greek or Western tradition of art. Indian tradition of art was a creative expression of Indian society. In Indian context the expression '*Saundaryasastra*' is designated as the philosophy of art and it developed through the several theories reflected in the modern times also. When we came to the Western philosophy of art has also a long history. In the course of its development; views on beauty and aesthetics are changed and gave birth to different theories, as like in the Indian context. The aim of all arts is to

take temporarily the listener to oblivion and supersensory plane. Art is a byproduct of artistic creation. Art is a sound phenomenon. It is a silent dialogue between one and each of the many, an invisible bridge built to reach another human heart. Abhinavagupta base his philosophical theory of musical experiences on the authority of *Siva advaita* or monistic *saiva* texts of *saivagama* such as *paratrisika*, *vijnabhairava*, *kulagahvara*, *trisirobhairava* and others. There must be a medium for every art, where the work is communicated to the recipient, the listener, the observer or the reader. For painting, the medium is the canvas and paint, for the sculpture it is the stone, wood or plaster of parries, but coming to music one is really confused to fix the medium whether it is the written words or sound because in early days when the alphabet was not invented, music flourished and even today without the written script, singers manage to produce good music.

Reference

1. Coomaraswami, Ananda K. The Dance of Siva. New Delhi: Munshiram Manoharlal Publishers, 1982.
2. Deepti Omcheri Leela, Balla (Ed.). Studies in Indian Music & Allied Arts. New Delhi: Published by Sandeep Prakasan, 1990.
3. Deshpande Vamanrao H. Indian Musical Traditions. Bombay: Popular Prakashan, 1987.
4. Deva BC. An Introduction to Indian Music. New Delhi: Union Ministry of Information & Broadcasting, 1981.
5. Erdman Joan L. Arts Patronage in India. New Delhi: Manohar Publications, 1992.
6. Gautam MR. The Musical Heritage of India. New Delhi: Abhinav Publications, 1980.
7. Ghosh Ranjan K. Great Indian Thinkers on Art. New Delhi: Published and Printed by Black & White, 2006.
8. Goswami O. The Story of Indian Music. Bombay: Asia Publishing House, 1957.
9. Gupta Syamala. Art Beauty & Creativity Indian and Western Aesthetics. New Delhi: Published and Printed by Black & White, 1999.
10. Thelemann Selina. The Spirituality of Music. New Delhi: ADH Publishers Corporation, 2007.